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AUTHOR Knappe, Shirley; Hall, Peggy
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ABSTRACT

This teaching guide covers a study of significant literary works that deal with man's capacity for illusion and self-deception in his quest for identification and fulfillment. The guide lists Performance Objectives, Course Content, Teaching Strategies, Learning Activities, Student Resources, and Teacher Resources. The subject matter range is (1) Theories of reality and illusion, (2) Role of language, (3) Themes of illusion versus reality in literature, (4) Paradoxical nature of illusion in comedy and tragedy, and (5) Reasons for man's illusions. (DB)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

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ILLUSION VS. REALITY

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English

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Written by Shirley Knappe
and
Peggy Hall
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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COURSE NUMBER

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COURSE TITLE: ILLUSION VS. REALITY

COURSE DESCRIPTION: A study of significant literary works that deal with man's capacity for illusion and self-deception in his quest for identification and fulfillment. Sources for exploration: Red Badge of Courage and selected short stories by Stephen Crane, Heart of Darkness and The Secret Sharer by Joseph Conrad, No Exit by Jean Paul Sartre and The Cocktail Party by T. S. Eliot.

I. PERFORMANCE OBJECTIVES

A. The student will investigate theories of reality and illusion.

B. The student will recognize the role language plays in man's formation of concepts of illusion and reality.

C. The student will analyze literary selections which reveal man's capacity for accepting reality or illusion.

D. The student will compare the use of illusion and self-deception to show humorous or tragic consequences in man's quest for identification and fulfillment in works by a variety of authors.

E. The student will propose reasons for man's susceptibility to illusion and self-deception in his quest for identification and fulfillment.

II. COURSE CONTENT

A. Rationale

What is reality? What are individual perceptions of reality? What do psychologists tell us we are like? How real are the images we have of ourselves and others? What happens to us when we become disillusioned? Is disillusionment the same as a sense of reality? Is disillusionment a step in achieving identity and maturity? What is the nature of reality that makes man need and desire it, yet cherish illusions which lie between him and his fulfillment?

As the student asks questions about reality and questions

the answers, observes an author's artistic visions in the creation of aesthetic reality, and analyzes the interaction of language and reality, he learns that illusion versus reality applies not only to significant themes in literature but also to recurring motifs in his life.

Gaining a background for his questioning through an examination of philosophical, scientific, and artistic views of reality versus illusion, the student should discover himself less alone with his questions, more a part of a human continuum. The course should reveal to him a common denominator of mankind--scientist, artist, performer, author, hero, ordinary citizen, saint and devil, being deceived, deceiving, searching for reality in a heaven, a hell, a jungle, battlefield, or living room.

As the student examines artistic concepts of illusion and reality, he will discover them many and varied. Contemporary selections provide a relevant point of departure for explorations into the past, primarily within the movement of Realism. However, theatre of the absurd and science fiction present an intriguing synthesis of reality and illusion.

Just as there are many artistic ways of creating reality and separating it from illusions, there are even more individual concepts of reality. Both verbal and nonverbal communication interact with reality, sometimes resulting in misconceptions. Students obtain their views, both externalized and internalized, through a variety of media, not always including print. Significant national and world events occur in their living rooms, presented by disembodied voices and two-dimensional figures, instant reality presented by "real" illusions. In the same way, films and records create for them a world of images, often esoteric. Analyzing language and reality should bring insight and skill in coping with illusions.

Group and individual barriers to reality may sometimes insolate man from unpleasantness, but they also wrap him in ignorance. A study of illusion versus reality should reduce isolation and ignorance, sharpen perceptions, and bring order to dreams.

B. Range of subject matter

1. Theories of reality and illusion

a. Philosophical theories
(1) Plato's Idealism
(2) Aristotle's Metaphysics
(3) Kierkegaard's Existentialism
(4) Contemporary theories
a) Sartre
b) Tillich

b. Scientific and cultural theories
(1) Sense perception
a) Albert Einstein
b) Aldous Huxley
c) Marshall McLuhan
(2) Psychological theories
a) Freud
b) Jung
c) Piaget

c. Aeşthetic theories
(1) Literary movements
a) Realism
b) Science fiction
(2) Performing arts
a) Theatre of the absurd
b) Popular entertainments
(3) Film and television

d. Supernatural theories
(1) Scientific explanations
(2) Occult phenomena

2. Role of language

a. Aesthetic illusions created by language
(1) Rhetorical
(2) Poetic

b. Social illusions created by language
(1) Political
(2) Personal

c. Psychological illusions created by language
   (1) Propaganda
   (2) Mass media

3. Themes of illusion versus reality in literature

   a. Conrad's Heart of Darkness and The Secret Sharer
   b. Crane's Red Badge of Courage
   c. Eliot's The Cocktail Party
   d. Sartre's No Exit

4. Paradoxical nature of illusion in comedy and tragedy

   a. Shakespeare's comedies and tragedies
   b. Shaw's comedies
   c. Ibsen's dramas
   d. Theatre of the absurd
   e. Contemporary media

5. Reasons for man's illusions

   a. Social fulfillment
   b. Personal identity

III. TEACHING STRATEGIES

A. Projects

This course in particular calls for individualized and small group instruction. Activities provide opportunities of choice for the scientific as well as the fantasy-minded student. The activities may be initiated either with the individual or the large group, then shared, analyzed or interpreted in small groups and finally presented to the large group for discussion.

Since the selections described in the course of study are not available in one text, the teacher will be working with a variety of materials, many of them paperback. In addition, the following sections of texts or supplementary materials may be helpful:

State-adopted:

Encounters. Themes in Literature Series. "The Dreams of Men."

American Experience: Drama. Macmillan Literary Heritage Series.
Language and Reality. The Postman Series.

Non-state-adopted:

Karl. The Existential Imagination.
Man in the Dramatic Mode 5. The Man Series.

B. Lectures (*Indicates materials available for rental or purchase, not from county audio-visual department.)

1. Present a brief lecture on Plato's views of reality and illusion expressed in the allegory of the cave. (See Bigelow's "A Primer of Existentialism"; The Great Philosophers, pp. 142-143.)

2. Present a brief lecture on viewpoints of reality and illusion held by contemporary philosophers, particularly existentialists. (See The Existential Imagination and "A Primer of Existentialism." Film: *Paul J. Tillich, Pt. 1; record Charles Frankel Discusses Philosophy, Contemporary Moral Philosophy, No. 6.)

3. Present a brief lecture about psychological theories relating to self-deception and illusion, e.g., Freud's Id, Ego, Superego and the dream world. (See Books That Changed the World, Chapter 15.) Use films to supplement lecture, e.g., *Freud: the Hidden Nature of Man, *Psychoanalysis; or cassettes: *World Thinkers: Sigmund Freud.

4. Present a brief lecture on theories of visual perception related to forming concepts of reality and illusion. Use art prints, photographs, films to supplement the lecture. (e.g., McLuhan's Medium Is the Massage; films: Optical Illusions, The Photographer, Van Gogh: From Darkness into Light, *Homage to Rodin, *Influence of Science on American Art, *The Searching Eye, *This Is Edward Steichen; filmstrip: Sohn, David: Come to Your Senses, a Program in Writing Awareness.)

5. Present a brief lecture on the relationship of the senses and thought processes to perceiving differences between reality

and illusion. Include Einstein's theories on the illusory nature of time. Supplement with art prints, photographs, films (e.g., films: Gateway to the Mind, Eye of the Beholder, Mystery of Time, Reflections on Time, Story of Time, Time and Clocks, Time Lapse Photography, The Senses, Sense Perception, The Sense of Man, Your Amazing Mind, A Visit with Darius Milhaud, What Is Modern Art? *Time Painting, Composers: Electronic Music, *Music and Effects: Sound for Illusion; cassette: World Thinkers: Albert Einstein).

6. Present a brief lecture on theories of realism in literature. Supplement the lecture with appropriate films, filmstrips, and records. (See Becker's Documents of Literary Realism and A Modern Book of Ethestics; films: The Cherry Orchard: Chekhov, Innovator of Modern Drama, Pt. 1; Symbolism in Literature; *Realism; *Truman Capote, The Non-Fiction Novel; filmstrips and records: *Rise of Realism; Novel in Literature, No. 5, "The Search for a Truer Reality.")

7. Present a brief lecture on the role language plays in forming concepts of illusion and reality. Supplement the lecture with tape, film, and chapters 5, 6, and 7 in Postman's Language and Reality. Tape: *A Word in Your Ear; films: Shaw's Pygmalion, *Irving Lee: What Is a Good Observer? *Irving Lee: Why Do People Misunderstand Each Other?

8. Present a brief lecture relating the use of humor and illusion to elements of comedy and tragedy in the arts. Supplement with films for discussion (e.g., films: The Cherry Orchard: Comedy or Tragedy, Pt. 2; A Doll's House, Pt. 1, The Destruction of Illusion; *Acting Comes of Age; records and filmstrips: *Gatsby: The American Myth; music: Till Eulenspiegel's Merry Pranks; art: Ensor's Self-Portrait with Masks).

C. Resource personnel

1. Magicians
2. Actors
3. Hypnotists

4. Psychiatrists, psychologists
5. Psychics
6. A philosophical society member
7. Toy manufacturer
8. Advertising club or agency member
9. Travel agent
10. Criminologist
11. Sociologist
12. Linguist
13. Rehabilitation expert
14. Plastic surgeon
15. Religious spokesmen
16. Authors
17. Artists, musicians
18. Scene designers
19. Interior decorators
20. Play directors

D. Field trips

1. Light show
2. Circus
3. Carnival
4. Magic show
5. Dramatic performances
6. Films
7. Concerts of electronic or experimental music
8. Wax museum
9. Disney World
10. Television, film, or radio studio
11. Dramatic school
12. Art school
13. Film festival
14. Planetarium
15. Museum of Science
16. Children's theater
17. A magic shop
18. Mental institutions
19. Rehabilitation centers (e.g., drugs, alcohol, mental problems)

IV. LEARNING ACTIVITIES

A. The student will investigate theories of reality and illusion.

1. After reading selected existentialistic literature, find examples that seem to support or refute the following critique of this philosophy: "At no time perhaps more than at the present is it necessary for people to strip away the illusions they live by and examine themselves and their motives realistically. Existential literature indicates that man cannot escape his self, and that in confronting the very self he often tries to disguise, he may find a kind of tentative peace. The response must come from within." (The Existential Imagination) (e.g., No Exit; Camus' "The Guest" p. 294, Western Literature: Themes and Writers.)

2. After becoming familiar with psychological theories relating to the role played by the subconscious in creating illusions and self-deceptions, cite evidence from selected literature which indicates an author's familiarity with theories (e.g., Eliot's The Cocktail Party, Conrad's Secret Sharer and Heart of Darkness, Sartre's No Exit and other selections by the same authors).

3. Having become aware of the illusory nature of time and its importance to Einstein's theory of relativity, examine the word time in a variety of situations: e.g., (1) waiting to be called in to the dentist's office, (2) time on weekends, (3) a dream, (4) time with your favorite friends, (5) waiting for a girl or boy friend to call you, (6) waiting for vacation to come, (7) vacation time.

4. Having become familiar with Plato's Allegory of the Cave, relate it to the Unidentified Guest's speech in Act I of The Cocktail Party: "There is certainly/ no purpose in remaining in the dark/ Except long enough to clear from the mind/ The illusions of having ever been in the light."

5. Having become familiar with Freud's theory that the unconscious mind contains much that is concealed from ourselves

and others, identify the motif of mental illness (e.g., the psychiatrist's sanitorium, Guardian, etc.) in The Cocktail Party. Relate this motif to the character's capacity for self-deception and illusion.

6. Having investigated scientific, philosophical, and artistic theories concerning reality and illusion, relate these theories to man's quest for fulfillment and identification.

7. Having investigated theories of reality and illusion, write an extended definition of reality, distinguishing it from illusion.

8. Compare the terms Romanticism and Realism. Discuss critically the aim of Realism to depict reality rather than illusion.

9. Having become familiar with theories of reality and illusion, relate the Super-hero in comics, films, television, music, and sports to illusion and reality.

10. Having investigated theories of reality and illusion, find references to reality and illusion in contemporary songs, and relate them to the theories.

11. Having investigated theories of reality and illusion proposed by philosophers, physicists, psychologists, artists, and authors, meet in small groups to formulate a hypothesis about differentiating between reality and illusion.

12. Having investigated several philosophical theories of reality, propose reasons for man's trying to escape from reality through drink, suicide, drugs or other means.

13. Having seen a film such as The Eye of the Beholder or *Irving Lee: What Is a Good Observer? in which questions about reality and illusion are raised, discuss critically the question "What is reality?"

B. The student will recognize the role language plays in man's formation of concepts of illusion and reality.

1. From Roget's Thesaurus, list synonyms for the word illusion. Using a dictionary, write a sentence for each word that will distinguish it clearly from the others.

2. Use a thesaurus to choose specific, concrete words to write two descriptive paragraphs about yourself. In the first paragraph describe yourself as the fulfillment of all your dreams (an illusion), and in the second paragraph try to describe yourself as you really are. Ask your friends to help you find words for the second paragraph. Discuss with them how close their views or your views of yourself are to reality.

3. Examine rhetorical devices used by a writer to create the illusion of reality for the reader without lying: e.g., (1) a narrator whose view may be distorted; (2) ambiguous verbs (seems, like, appears); (3) an indefinite past time (once upon a time); (4) a combination of concrete, realistic and imaginative, unrealistic details; (5) emotionally colored words. Find examples in works such as Hawthorne's Twice Told Tales; Alice in Wonderland; James' Turn of the Screw; "The Children's Campaign"; Lord of the Rings; McCullers' Reflections in a Golden Eye; Eudora Welty's short stories; Someone Like You; Rebecca; Peter Ibbetson; Portrait of Jenny.

4. From selections which deal with bizarre characters, cite passages which illustrate the following techniques authors use to cast doubt on reality as we commonly know it: (1) exaggeration, hyperbole (2) old names (3) mixture of commonplace and bizarre details (4) matter-of-fact, sincere tone in describing gruesome or unusual events (5) understatement (e.g., Welty's "Keela, the Outcast Indian Maiden"; Kafka's "The Hunger Artist," Metamorphosis in Language and Reality; Anderson's Winesburg, Ohio; Bradbury's Tattooed Man; Bratigan's In Watermelon Sugar; Stranger in a Strange Land; P.T. Barnum characters; Incredible Shrinking Man.

5. Identify in selected literature symbolic gestures, words, slogans, archetypes that help to perpetuate legends, myths, and illusions about the romance and glory of war (e.g., allusions to Greek heroes, adulation of soldiers by women

and old men in Red Badge of Courage; references to "celestial battles" in Arms and the Man).

6. Having read selected literature in which illusions about other people are created and/or increased because of language barriers, find and examine passages which illustrate this point. Propose ways to minimize or remove barriers that stand in the way of understanding other perceptions of reality. For example, discuss this passage from Native Son: "Bigger listened, blinking and bewildered. The long strange words they used made no sense to him; it was another language. He felt from the tone of their voices that they were having a difference of opinion about him, but he could not determine what it was about. It made him uneasy, tense, as though there were influences and presences about him which he could feel but not see. He felt strangely blind."

7. Examine the language of imagery by which a poet attempts to achieve an illusion of reality for the reader (e.g., Dunbar's "Sympathy," p. 256; Morley's "Smells," p. 293; Aiken's "Music I Heard," p. 274 in Encounters). Recognize the use of specific, concrete, and sensory words.

8. After examining examples of metaphors by which an author attempts to give the reader a sense of reality (Language and Reality, Chapter 5), find examples in Red Badge of Courage and Heart of Darkness.

9. Find examples from daily life of the tendency to cover up the harsh or unpleasant reality of situations with a screen of words or appearances: e.g., (1) euphemisms for toilet habits, (2) amenities of the doctor's office, (3) facades and names of business places, such as Overweight Clinic, (4) makeup, special clothes to compensate for defects, (5) titles for service workers, such as sanitation engineers.

10. Compare the use of words such as dream, illusion, real, unreal in Conrad's Heart of Darkness and Eliot's The Cocktail Party.

11. Compare the use of language to describe the passing of time in a realistic passage to that in a passage in which time is distorted (e.g., in Red Badge of Courage, Chapter 14: "When the youth awoke it seemed to him that he had been asleep for a thousand years..."; Chapter 24: "For an instant a wretched chill of sweat was upon him..."). Find and compare other examples in No Exit, Portrait of Jennie, "An Occurrence at Owl Creek Bridge."

12. Having read a selection in which the devil uses language to encourage self-deception in his prospective "customers," analyze the devil's rhetorical techniques (e.g., The Screwtape Letters; Faust; Paradise Lost; "The Devil and Daniel Webster"; "Young Goodman Brown," American Literature: Themes, p. 235).

13. After observing a magician, compare rhetorical techniques of persuasion to those used by him to promote belief in his tricks. (See Adventures in American Literature, p. 29.)

14. Having defined and investigated propaganda techniques, analyze their capacity to distort reality (e.g., glittering generalities, transfer, name calling, cardstacking, testimonial, bandwagon, quoting out of context, film editing. See films Propaganda Techniques, Does It Matter What You Think?).

15. Having read selected literature, find and analyze contradictions between words and actions which result in disillusionment for characters. For example, discuss this passage and find similar passages in Waiting for Godot:

> Vladimir: Well? Shall we go?
> Estragon: Yes, let's go.
> They do not move.

Discuss examples of such contradictions in your own experience.

16. Analyze the language by which a character deceives himself in order to be or do something (e.g., Huck Finn's attempts to turn Jim in to authorities in order to be "right" in society's eyes;

Henry Fleming's self-deception that he has been a hero in Chapter 6 of Red Badge of Courage; Holden Caulfield in Catcher in the Rye).

17. Analyze a character's manipulation of language to give the illusion of being something he or she is not (e.g., Julia and the Unidentified Guest in The Cocktail Party, the central manager in Heart of Darkness, the narrator of The Secret Sharer, the king in Huckleberry Finn). Find examples from your own experience or observation.

18. Compare the use of written language to create a mood of horror and mystery in such selections as Poe's "The Tell-Tale Heart" and "The Black Cat," to the use of musical language in such selections as A Night on Bald Mountain.

19. Write an application for a job, a political speech, or a letter to a girl friend in which you apply your understanding that language sometimes is used to distort reality without lying in order to give an illusion helpful to fulfilling a particular desire. (See Language and Systems, Chapter 1.)

20. After consulting books on semantics and demonology, analyze the use of incantations, chants, and magic words in performing rituals of witchcraft as well as in exorcising demons and ghosts. Apply this understanding to analyze the rituals in The Cocktail Party and The Heart of Darkness. (See Language and Systems, Chapters 15 and 16.)

21. Having read a short selection on semantics (e.g., "How Words Change Our Lives" in Adventures of the Mind, Series 1, or "The Sounding Reed" in The Adventure of Language), discuss critically the following statement from The Adventure of Language:

> At least once in every man's lifetime, there comes the feeling that "none of this is real"... There have been many explanations of this feeling, but perhaps one which is as close to the truth as any other is that, in such instance,

we half see our surroundings as lesser creatures do--directly without the tinted glasses of humanity. At such times language strikes us as irrelevant..."

22. Discuss critically the role of language in the search for spiritual reality (e.g., the word Om in Buddhism, prayers and responses in Christian and Hebrew religions). Discuss passages such as this one from Siddhartha: Govinda said: "But what you call thing, is it something real, something intrinsic? It is not only the illusion of Maya, only image and appearance? Your stone, your tree, are they real?

    Siddhartha replied: "This also does not trouble me much. If they are illusion, then I also..."

C. The student will analyze literary selections which reveal man's capacity for accepting reality or illusion.

1. Given selected literature (e.g., Heart of Darkness, Red Badge of Courage, The Cocktail Party, No Exit), find one or two sentences in each that seem to summarize the viewpoint of the entire work toward reality and illusion.

2. Identify characters who exhibit a capacity for illusion and self-deceptions in Red Badge of Courage, Heart of Darkness, The Secret Sharer, No Exit, and The Cocktail Party. Cite evidence of this capacity from the text of the selection.

3. Describe the illusions and/or self-deceptions held by characters for whom an important goal is affected by these illusions or self-deceptions (e.g., Macbeth's, Kurtz's in Heart of Darkness).

4. Describe the relationship between the illusions and/or self-deceptions and the search for identity and fulfillment of characters in selections such as Red Badge of Courage; Heart of Darkness; The Secret Sharer; "The Rocking-Horse Winner," Adventures in English Literature, p. 738; "A Time of Learning," Encounters, p. 347; "Ha'penny,"

Encounters, p. 356; "Miniver Cheevy," Adventures in American Literature, p. 482.

5. Given the following list of phrases that describe personality characteristics, match these with characters from stories that emphasize man's capacity for accepting reality or illusion (e.g., Red Badge of Courage, Heart of Darkness, The Secret Sharer, The Cocktail Party, No Exit): feet on the ground, hard-headed, idealistic, romantic, starry-eyed, moony, spaced-out, on cloud nine, head in the clouds, wears rose-colored glasses, plain talker, snobby.

6. After identifying at least one illusion in selected literature, match the illusion with the word or phrase that best labels it: (a) misconception, (b) pipe dream, (c) figment of the imagination, (d) optical illusion, (e) nightmare, (f) false show, (g) dream-game, (h) rationalization. In Encounters: Parker's "The Standard of Living," p. 310; Melville's "The Piazza," p. 337; Aiken's "Silent Snow," p. 359; Cather's "Paul's Case," p. 523; Saki's "The Open Window," p. 472; American Literature: Themes; Hawthorne's "Dr. Heidegger's Experiment," p. 229; Language and Reality; Kafka's "Metamorphosis," p. 328; Greene's "The End of the Party," English Tradition Fiction, p. 354; Conrad's Heart of Darkness.

7. Examine a character's capacity for illusion and self-deception at a time when he is prevented by circumstances in the attainment of a certain goal or identity (e.g., the Captain in The Secret Sharer, Garcin in No Exit, Henry Fleming in Red Badge of Courage, Laura in The Glass Menagerie, Jim in Lord Jim, Clyde in An American Tragedy, Paul in "Paul's Case").

8. Give examples of "paired" characters or events that reveal an author's contrast of illusion and reality, recognize which of the pair represents illusion and which represents reality (e.g., Kurtz's "Intended" and the native woman in Heart of Darkness; Sergius and Bluntschli in Arms and the Man; Sergius' "higher love" for Raina and "lower love" for Louka in Arms and the Man; attitudes of the tall soldier and the loud soldier toward war in Red Badge of Courage; the fat man and the mother in Pirandello's "War," Insight, p. 169).

9. Examine the role of the unconscious in shaping illusions of a fantasy in selections such as "The Secret Life of Walter Mitty," "Silent Snow, Secret Snow," "The Rocking-Horse Winner," "The End of the Party," Alice in Wonderland and Through the Looking Glass. (See English Journal, April, 1965; The Annotated Alice.)

10. Describe the Romantic illusions about war which Henry Fleming has at the beginning of Red Badge of Courage.

11. Use the following statements by Hialmar in Ibsen's The Wild Duck in a description of his acceptance of illusion or reality: (a) "I am an inventor, and I am the breadwinner of a family. That exalts me above my mean surroundings." (b) "Now, my dear Gregors, pray do not go on about disease and poison; I am not used to that sort of talk. In my house nobody ever speaks to me about unpleasant things." (c) "Oh, confiding fool that I have been! I loved her unutterably; and I yielded myself up to the dream, the delusion, that she loved me unutterably in return." (d) "That is just the terrible part of it--I don't know what to believe--I never can know it... You have far too much faith in the claim of the ideal, my good Gregors!"

12. Cite evidence of the theme of illusion versus reality in the following instances in Heart of Darkness: (a) the building of a railway, (b) the apparent neatness of the Company's chief accountant, (c) the brickmaker's job at the Central Station, (d) the "pilgrim's" work at the Central Station, (e) the Eldorado Exploring Expedition, (f) the Russian's belief that Kurtz "enlarged his mind," (g) the treatment of the black crew of the steamboat.

13. Recognize the following literary symbols and explain their relationship to the theme of illusion versus reality: (a) the rivets, pilgrims, the oil painting, ivory, the jungle in Heart of Darkness; (b) the sleeping suit, white hat in The Secret Sharer; (c) Henry's wound, eyes in Red Badge of Courage; (d) eyes, light, multifoliate rose in "The Hollow Men," American Literature: Themes, p. 646; (e) eyes, the duck in The Wild Duck.

14. Examine literary selections which use deliberate ambiguity to show the reader the illusory qualities of reality (e.g., Heart of Darkness, The Secret Sharer, No Exit, The Cocktail Party, Moby Dick, "Bartleby, the Scrivener," Metamorphosis in Language and Reality, "Young Goodman Brown.")

15. After reading selections that concern the illusory glamour of war (e.g., Red Badge of Courage, Arms and the Man, Crane's "War Is Kind," Adventures in American Literature, p. 392), investigate in a variety of magazines and newspapers the American public's attitudes toward war over the last decade. Cite evidence for points you consider illusions and points you consider realistic.

16. Analyze selected poems to contrast positive and negative attitudes toward man's capacity and necessity for illusion and reality (e.g., in Adventures in English Literature: Spender's "What I Expected," "Without That Once Clear Aim," p. 833; in Adventures in Appreciation: Sandburg's "Four Preludes," p. 293, Dickinson's poems, pp. 367-370; in American Literature: Themes: Eliot's "The Hollow Men," p. 646, Parker's "Résumé," p. 309, Crane's "A Man Saw a Ball of Gold in the Sky," p. 513, "The Book of Wisdom," p. 515, Cumming's "pity this busy monster, mankind," p. 665; in Encounters: Frost's "In a Glass of Cider," p. 307).

17. Apply Jung's theory that "only by traffic with the unknown within oneself can a personality become integrated" to stories that portray real or illusory doubles in order to explain a (a) character's actions, or (b) view of reality (e.g., Secret Sharer; Poe's "William Wilson," American Literature: Themes, p. 143; Dostoyevsky's The Double; The Sound and the Fury).

18. In myth and literature the devil is considered the master of illusion. Relate references to the devil and hell to motifs of reality and illusion in selections such as The Cocktail Party, No Exit, Heart of Darkness, The Wild Duck, "Young Goodman Brown."

19. After investigating the role that myths and stereotypes play in shaping man's attitudes, analyze the role myths and stereotypes play in man's recognition of reality. (See Chapter 16 in Language and Reality; American Experience: Drama, p. 306.) Analyze myths and stereotypes about (a) war and war heroes (e.g., Red Badge of Courage); (b) the south (e.g., The Little Foxes in American Experience: Drama; "A Rose for Emily" in American Experience: Fiction); (c) hell in No Exit.)

20. After examining a variety of literary selections dealing with illusion, classify the selections as fantasy or science fiction according to Robert A. Heinlein's definitions in The Science Fiction Novel. Cite evidence for each classification. (1) Fantasy: "an impossible story"..."which denies in its premise some feature of the real world." (2) Science fiction: "realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method." (e.g., "The Veldt," Encounters, p. 178; "The Rocking-Horse Winner," Adventures in English Literature, p. 738; "The Lightning Rod Man," American Literature: Themes, p. 688; "The Million-Year Picnic," American Literature: Themes, p. 657; "Dr. Heidegger's Experiment," Adventures in American Literature, p. 237; No Exit; Crane's "The Monster;" Dr. Jekyll and Mr. Hyde). Find and compare other definitions of fantasy and science fiction to Heinlein's.

21. After reading several selections by the same author which emphasize the theme of illusion versus reality, (a) analyze the types of illusions featured, (b) compare and contrast characters who foster illusions, (c) suggest reasons for the author's preoccupation with this theme (e.g., Pirandello's "The Jar," Western Literature: Themes, p. 62, "War," p. 169 and "A Character in Distress," p. 174 in Insight; Kafka's Metamorphosis in Language and Reality, "The Great Wall of China," Insight, p. 383; Hawthorne's "Dr. Heidegger's

Experiment," "Young Goodman Brown," American Literature: Themes, pp. 225-242; Chekhov's "A Slander," Adventures in Appreciation, p. 146, "The Bet," Western Literature: Themes, p. 398.)

22. Prove or disprove, by citing specific examples that each statement below could be used as a generalization of the author's attitude toward man's capacity for illusion or reality: (a) Marlowe in Heart of Darkness: "It was as unreal as everything else--as the philanthropic pretense of the whole concern, as their talk, as their government, as their show of work." (b) Sergius in Arms and the Man: "And how ridiculous! Oh, war! war! the dream of patriots and heroes! A fraud, Bluntschli, a hollow sham, like love." (c) Relling in The Wild Duck: "Oh, life would be quite tolerable, after all, if only we could be rid of the confounded duns that keep on pestering us, in our poverty, with the claim of the ideal."

23. After reading selections dealing with the theme of illusion versus reality, prove or disprove the following statement: "Irony always involves a contrast between appearance and reality." (e.g. Heart of Darkness, Red Badge of Courage, The Secret Sharer, Chekhov's "A Slander," Adventures in Appreciation, p. 146.)

24. Analyze the dark/light imagery in Heart of Darkness as the author's means of symbolizing the illusions of characters.

25. Compare sight symbols (vision of blindness, light and darkness) to indicate illusion and reality used in selections such as Heart of Darkness, The Secret Sharer, The Cocktail Party, No Exit, Red Badge of Courage, The Wild Duck, Endgame, "The Hollow Men."

26. Find references to the terms real and reality in The Cocktail Party. Relate these references to the speaker's self-deception and illusion.

27. Find references to the following in The Cocktail Party: dreams,

illusion, delusion, hallucination, visions. With the help of dictionaries and the context, distinguish between the terms as used in the play. Relate these meanings of the terms to your own experience with them.

28. Locate this quotation in the context of The Cocktail Party, Act II, and relate it to the play's theme of illusion and reality: Reilly: "...the final desolation/Of solitude in the phantasmal world/Of imagination, shuffling memories and desires."

29. Analyze a character's awareness of the role of reality or illusion in making an important decision in The Cocktail Party and No Exit. For example, find and examine lines such as: (a) Garcin's frequent "I'm facing the situation" and his speech: "I 'dreamt' you say. It was no dream. When I chose the hardest path, I made my choice deliberately" in No Exit. (b) Celia's speech in Act I, Scene 2 of The Cocktail Party: "Perhaps the dream was better. It seemed the real reality. And if this is reality, it is very like a dream."

30. Compare the capacity for illusion and self-deception in a major character at the beginning of the selection to that at the end in works such as The Cocktail Party, Red Badge of Courage, Heart of Darkness.

31. Analyze passages in Heart of Darkness containing such words as illusion, reality, nightmare, unreal, truth, false idea, dream. Relate these passages to the theme of illusion versus reality.

32. Analyze the following passages from Heart of Darkness to distinguish between dreams and illusions and their effects on men's minds: (a) "Hunters for gold or pursuers of fame, they all had gone out on that stream...What greatness had not floated on the ebb of that river into the mystery of an unknown earth... the dreams of men, the seed of commonwealths, the germs of empires." (b) "It's queer how out of touch with truth women are. They live in a world of their own...It is too beautiful

altogether, and if they were to set it up it would go to pieces before the first sunset." (c) "it was as unreal as everything else--as the philanthropic pretense of the whole concern, as their talk, as their government, as their show of work." (d) "I let him run-on, this papier mâché Mephistopheles, and it seemed to me that if I tried, I could poke my forefinger through him, and would find nothing inside but a little loose dirt, maybe."

33. Analyze the following philosophical statements by Marlowe in Heart of Darkness to interpret his viewpoint of illusion and reality: (a) "You know I hate, detest, and can't bear a lie, not because I am straighter than the rest of us, but simply because it appalls me. There is a taint of death, a flavour of mortality in lies." (b) "...it is impossible to convey the life-sensation of any given epoch of one's existence--that which makes its truth, its subtle and penetrating essence. It is impossible. We live, as we dream, alone." (c) "I don't like work--no man does--but I like what is in the work--the chance to find yourself. Your own reality--for yourself, not for others--what no other man can ever know. They can only see the mere show, and never can tell what it really means. (d) "When you have to attend to things of that sort, to the mere incidents of the surface, the reality--the reality, I tell you--fades. The inner truth is hidden--luckily, luckily. But I felt it all the same; I felt often its mysterious stillness watching me at my monkey tricks."

34. Analyze the following philosophical statements by the Captain in The Secret Sharer to interpret his viewpoint of illusion and reality in his quest for identification and fulfillment: (a) "...I wondered how far I should turn out faithful to that ideal conception of one's own personality every man sets up for himself secretly." (b) "It was, in the night, as though I had been faced by my own reflection in the depths of a somber and immense mirror." (c) "...an irresistible doubt of his bodily existence flitted through my mind. Can it be, I asked myself, that he is not visible to other eyes than mine? It was like being haunted."

35. After examining passages in which advice is given by a seemingly wiser or an older character to a younger person, estimate how much the advice is based on illusion or reality (e.g., Mother to Henry Fleming in Red Badge of Courage; the fat man to the group in Pirandello's "War," Insight, p. 169; Walter to Victor in The Price; Polonius to Laertes in Hamlet; Lady Macbeth to Macbeth; man to young girl in Melville's "The Piazza," Encounters, p. 337; Aunt Sally to Huck Finn; Relling to Gregors in The Wild Duck).

36. Analyze the author's intent behind speeches in which characters express awareness of illusion or self-deception (e.g., (a) Flora Van Huysen in The Matchmaker, Act IV: "Everything in life...disappointed...illusion." Henry Fleming in Red Badge of Courage: "Reflecting, he saw a sort of humor in the point of view of himself and his fellows during the late encounter. They had taken themselves and the enemy very seriously and had imagined that they were deciding the war." (b) Hialmar in The Wild Duck: "And I, too, thought my home such a pleasant one. That was a delusion. Where shall I now find the elasticity of spirit to bring my invention into the world of reality? Perhaps it will die with me; and then it will be your past, Gina, that will have killed it.")

37. Compare Henry Fleming's illusions about war and his ultimate acceptance of its realities to the illusion and realities held by boys in Crane's short stories (e.g., "The Trial, Execution, and Burial of Homer Phelps" in Whilomville Stories).

38. Compare authors' techniques of development of characters who progress deeper and deeper into illusion. Note the first indication of an illusion and the consequent psychological aberrations (e.g., Secret Sharer; Aiken's "Silent Snow, Secret Snow," Encounters, p. 359; Poe's "William Wilson," American Literature: Themes, p. 143; Lawrence's "Rocking-Horse Winner," Dostoyevsky's The Double).

39. In literary selections, distinguish between characters who learn to adjust their illusions to reality and those who are destroyed by their illusions (e.g., in Encounters: West's "A Time of Learning," p. 347, Melville's "The Piazza," p. 337, Hawthorne's "The Ambitious Guest," p. 331, Paton's "Ha'penny," p. 356, Aiken's "Silent Snow, Secret Snow," p. 359, Cather's "Paul's Case," p. 523; Keats' "La Belle Dame Sans Merci," Adventures in Appreciation, p. 301; Dreiser's An American Tragedy; Ibsen's The Wild Duck).

40. In selected literature, compare the attitudes and behavior of a character who understands the reality of the situation and a character who is unaware of the reality (e.g., in Encounters: Hawthorne's "The Birthmark," "Young Goodman Brown," Melville's "The Piazza," p. 337; Miller's The Price; Saki's "The Open Window," p. 472; Pirandello's "War," Insight, p. 169; Ibsen's The Wild Duck).

41. After examining a series of literary selections that emphasize the dreams and illusions of individuals (e.g., in Encounters: Parker's "The Standard of Living," p. 310, Hawthorne's "The Ambitious Guest," p. 331, Melville's "The Piazza," p. 337, Paton's "Ha'penny," p. 356; in American Literature: Themes: Poe's "William Wilson," p. 143, Beaumont's "The Vanishing American," p. 328), write a series of character sketches that estimate the effect of a character's dreams on maintaining his personality, actions, social relationships.

42. In selected literature, estimate how realistic or idealized a character's vision of family life is. For example, relate this quotation by Gregors in The Wild Duck: "And there he is now, with his great, confiding, childlike mind compassed about with all this treachery--living under the same roof with such a creature and never dreaming that what he calls his home is built upon a lie." Compare selections such as these selections from Encounters: Paton's "Ha'penny," p. 356, Aiken's "Silent Snow, Secret Snow," p. 359, Cather's "Paul's Case," p. 523.

43. Examine several statements of a seemingly minor character to analyze his real role as commentator or interpreter of reality for other characters; e.g., Relling in The Wild Duck: (a) "Yours [Gregors] is a complicated case. First of all there is that plaguey integrity-fever; and then--what's worse--you are always in a delirium of hero worship; you must always have something to adore, outside yourself." (b) "I am cultivating the life-illusion in him... For illusion, you know, is the stimulating principle." (c) "Rob the average man of his life-illusion, and you rob him of his happiness at the same stroke."

44. Compare childhood games, parodies of the realities of adult society, found in selections such as Crane's Whilomville Stories to the "games" in Berne's Games People Play as methods of achieving identity. (See Horizon.)

45. Analyze contemporary novels to note their emphasis on illusion, hallucination, dream-vision.

46. Relate the following quotation to television programs, films, or literature about Western frontier as a fulfillment of American dreams. Compare film treatments for realistic or idealized presentations (e.g., from High Noon to Midnight Cowboy): "Others...travel altogether by way of illusion, on page or screen becoming one with... homeseekers on the Oregon Trail, with Wild Bill Hickok and Calamity Jane, with the men good and bad of Dodge City and Tombstone. It doesn't matter for our purposes that true characters have been altered often and real situations falsified, or that some presentations are downright silly and others endlessly repetitious. Somehow they still are the West..." from Guthrie's "The West Is Our Great Adventure of the Spirit," American Literature: Themes, p. 56.

47. Analyze a short film in which reality is distorted in order to make the viewer aware of man's capacity for illusion and self-deception (e.g., A Short Vision, *The Magician, An Occurrence at Owl Creek Bridge).

48. Analyze current television programs in respect to their revelation of capacity for accepting illusion or reality (e.g., Room 222, General Hospital).

49. After examining the "tough" hero of some 20th century writers (e.g., James Bond or a Hemingway hero), discuss critically how realistic the hero's view of life is.

50. Read selections in which the author describes man's success in achieving his dreams, in order to draw inferences about successful methods that seem to turn illusions into reality (e.g., Franklin's "Project of Arriving at Moral Perfection," Encounters, p. 314; Cousins' "Doctor of Lambaréné," Encounters, p. 325).

51. Discover examples of illusion or self-deception which may have prevented a character from achieving his goal (e.g., in Heart of Darkness, The Secret Sharer, No Exit).

52. Discuss critically whether the narrator in selected literature (e.g., Portrait of Jennie, Turn of the Screw, Heart of Darkness, The Secret Sharer), depicts the reality of events or his illusions about them.

53. Discuss critically the following statements made by or about characters in selected literature to compare the romantic or realistic viewpoint of life: (a) "...it is our nature to desire a monument, be it slate or marble, or a pillar of granite, or a glorious memory in the universal heart of man." "The Ambitious Guest," Encounters, p. 333. (b) "It was characteristic that remorse did not occur to him. His golden days went by without a shadow, and he made each as perfect as he could." "Paul's Case," Encounters, p. 523. (c) "He thought of the magnificent pathos of his dead body. These thoughts uplifted him. He felt the quiver of warm desire... For a few moments he was sublime." Red Badge of Courage. (d) "It is easy to want to be this or that, but it remains to be seen whether we have the power to change into what we would like to be. If such power be lacking, then our

pretensions cannot appear otherwise than ridiculous and futile." "A Character in Distress," Insight, p. 174.

54. Listen to or read a portion of a story that deals with illusion and reality. Predict the outcome of the story from the psychological clues given by the author (e.g., Aiken's "Silent Snow, Secret Snow," Encounters, p. 359; Cather's "Paul's Case," Encounters, p. 523; Pirandello's "War," Insight, p. 169; Poe's "William Wilson," American Literature: Themes, p. 143).

55. Discover in The Cocktail Party sufficient examples of the imagery of vision (e.g., sight and blindness, darkness and light) to discuss critically Eliot's use of these images representing his character's illusion and self-deception, or fulfillment and identity.

56. After seeing films about Mark Twain's writing and/or reading his work, draw inferences about motifs of illusion in his work as they relate to his philosophy (e.g., films: Mark Twain's America, Part 2; The Art of Huckleberry Finn; What Does Huckleberry Finn Say; Works: Huckleberry Finn, The Mysterious Stranger and Other Stories, The Prince and the Pauper, A Connecticut Yankee in King Authur's Court, Letters from Earth).

57. After seeing a film such as *Billy Liar, *The Great Imposter, or Reflections, discuss critically the search for identity or fulfillment which motivated the deceptions.

D. The student will compare the use of illusion and self-deception to show humorous or tragic consequences in man's quest for identification and fulfillment in works by a variety of authors.

1. Recognize techniques used in both tragedy and comedy to create the illusion of reality and the distortion of reality for the audience (e.g., stage sets, make-up, masks, costumes, sound effects, scrims, revolving stage). See the film *Music and Effects: Sound for Illusion.

2. Examine commentaries and stage directions in Arms and the Man that illustrate Shaw's humorous or tragic implications of the illusions, ideals, disillusionments, and dreams of the characters.

3. Describe the techniques Shaw uses in Arms and the Man to undercut humorously the illusions and pretensions held by his characters (e.g., Raina's doubts about heroism; Raina's naïveté about culture; description of the props, scenery, lights, and costumes; romantic settings with earthy details; the symbolic name Bluntschli).

4. Compare the motives of characters in creating or participating in illusions or deceptions (e.g., The Cocktail Party, "The Rocking-Horse Winner," Macbeth, Huckleberry Finn, The Matchmaker, Romeo and Juliet, "Uncle Fred Flits By," Western Literature: Themes, p 573). Classify the consequences as humorous or tragic.

5. Analyze an author's use of illusion and self-deception to show humorous consequences of (a) mistaken identity--e.g., in The Matchmaker, Act IV; in Shakespeare's comedies; in Huckleberry Finn, Chapter 17 in Encounters, p. 365; "The Open Window," Encounters, p. 472; The Importance of Being Earnest; The School for Scandal; "Uncle Fred Flits By," Western Literature: Themes, p. 573; (b) fantasy--e.g., in Midsummer Night's Dream; Alice in Wonderland and Through the Looking Glass; tall tales such as "The Emperor's New Clothes."

6. Analyze an author's use of illusion and self-deception to show tragic consequences of (a) mistaken identity--e.g., in Oedipus Rex; (b) fantasy--"The Rocking-Horse Winner," Encounters, p. 141.

7. Analyze "ghosts" as a subject for humor in selections such as Thurber's "The Night the Ghost Got In," American Literature: Themes, p. 381; "The Ghost of Troujolly," Western Literature: Themes, p. 594; "The Legend of Sleepy Hollow," Saki's "The Open Window," Encounters, p. 472. Compare the humorous consequences of the

illusions created by ghosts to serious ones (e.g., in Hamlet, Macbeth, "The Monkey's Paw").

8. Analyze the contributions of the following humorous details in Arms and the Man to the theme of romantic ideals and illusions: (a) the way Sergius signs the military documents, (b) Catherine's new electric buzzer, (c) Lonka's bracelet, (d) Nicola's acceptance of bribes, (e) Bluntschli's impression of Raina's age.

9. Read Arms and the Man to contrast the humorous illusions about war, society, cultural background held by Bulgarian high society to the tragic realities presented by the Swissman, Bluntschli.

10. Develop a list of illusions held by characters in The Wild Duck. Differentiate between those that seem harmless or humorous and those that lead to tragic consequences: (a) Hilamar's picture of his father as "the old man with the silver hair," the weak "ship-wrecked man" that he must rescue, (b) Gregor's "claim of the ideal": that once people know the truth, they can begin to build genuine lives, (c) Ekdal's ideal "forest world" of the garret, (d) Hialmar's belief that he will make a great photographic invention, (e) Hedvig's idealization of her father, (f) Old Werle's belief that he has been fair to Ekdal and Gina, (g) Molvik as "demonic."

11. Analyze the humor of a literary selection, cartoon, or joke in which the illusion or self-deceptions of a character are presented in a humorous way (e.g., "The Secret Life of Walter Mitty" in Chapter 18 "The Humorous Perspective," Language and Reality). Tell how the selection might be presented as tragedy.

12. After examining examples of Pop Art, relate the realism of this art form to its humor.

13. After examining works such as The Cocktail Party and The Wild Duck, discuss critically the moral conflict between total honesty and workable life-illusions that may lead to either humorous or tragic consequences. Draw on your own experiences to distinguish between white lies, fibs, gross deception, trickery, and self-delusion.

E. The student will propose reasons for man's susceptibility to illusion and self-deception in his quest for identification and fulfillment.

1. Examine selections in which a character has the illusion of leading a double life; suggest reasons for his inner conflict (e.g., Aiken's "Silent Snow, Secret Snow," Encounters, p. 359; Melville's "The Piazza," Encounters, p. 337; Poe's "William Wilson," American Literature: Themes, p. 143; The Secret Sharer).

2. After reading selections that emphasize characters' illusions, classify the illusions under the following headings: (a) illusions fostered by society, (b) personal illusions about one's self-image.

3. Cite evidence from literary selections to prove or disprove each statement: (a) "It is better to try for a dream and fail than never to try." (b) "In striving for a dream it is necessary to follow a certain order." (c) "Men would be better off if they did not idealize the things they do not know much about." (d) "Life would be intolerable if we looked with complete realism at everything around us."

4. Cite examples from selected literature (e.g., The Cocktail Party, Heart of Darkness, The Wild Duck) to estimate the accuracy of the following statement: "Rob the average man of his life-illusion, and you rob him of his happiness at the same stroke." (from The Wild Duck)

5. After examining several movie magazines, recognize the use of illusion by Hollywood to create glamor in order to attract fans to the box office.

6. Analyze and compare the statements made by or about characters who rationalize in order to protect their illusions about life: e.g., (a) Henry Fleming in Red Badge of Courage: "He was ill used. He was trodden beneath the feet of an iron injustice. He had proceeded with wisdom and from the most righteous motives under heaven's blue only to be frustrated by hateful circumstances." (b) the fat man in Pirandello's "War," Insight, p. 169: "Now if one dies young and happy, without having the ugly sides of life, the boredom of it, the pettiness, the bitterness of disillusion...what more can we ask for him?"

7. By citing examples from selected literature, estimate the accuracy of the idea that illusions are ofter based on one's own insecurities and fears (e.g., Red Badge of Courage, The Secret Sharer, Hawthorne's "Dr. Heidegger's Experiment," "Young Goodman Brown," American Literature: Themes; Malamud's "A Summer's Reading," American Literature: Themes, p. 216; Beaumont's "The Vanishing American," American Literature: Themes, p. 328).

8. Apply the following quotation to works that contain mirror images (e.g., Faulkner's Mosquitoes, Sanctuary; Carroll's Through the Looking Glass; Hawthorne's "Dr. Heidegger's Experiment"; Poe's "William Wilson"; The Secret Sharer; No Exit): [mirror images] "stress the chronic human tendency to create psychological or subjective illusions, and then to believe in them as objective truths, just as long as the believer can derive any sense of comfort or profit from such illusory beliefs." (Lawrence Thompson, William Faulkner: An Introduction and Interpretation, New York, 1967)

9. After seeing films or reading articles on the adjustment of children to reality or illusion (e.g., films: Children's Fantasies, Conscience of a Child, Get a Grip on Yourself, Preface to a Life, The Red Balloon), relate them to selections in which the writer uses fears and illusions of children as

controlling idea (e.g., Aiken's "Silent Snow, Secret Snow," Encounters, p. 359; Greene's "The End of the Party," English Tradition: Fiction, p. 354; Lawrence's "Rocking-Horse Winner," English Tradition: Fiction, p. 14).

10. Infer from the following expressions some popular conceptions of man's necessity for illusions: (a) Hitch your wagon to a star. (b) Every cloud has a silver lining. (c) Do your own thing. (d) Diamonds are a girl's best friend. (e) If at first you don't succeed, try, try again. (f) Go West, young man. (g) The grass is greener on the other side. (h) Born with a silver spoon in his mouth.

11. Discuss critically the idea that most autobiography, reminiscence, or memoirs of one's childhood are a mixture of illusion and reality (e.g., Twain's "Early Days," Adventures in Appreciation, p. 241; Thomas' "A Child's Christmas in Wales," Adventures in Appreciation, p. 224).

12. Discuss critically the relationship between illusion and self-deception in childhood experiences and adulthood (e.g., Santa Claus, comic heroes, fairy tales). Discover literary selections which support your views.

13. After making a list of the illusions held by a main character, propose reasons for his eventual acceptance or rejection of reality (e.g., Marlowe in Heart of Darkness; Captain in The Secret Sharer; Gregor in The Wild Duck; characters in West's "A Time for Learning," Encounters, p. 347; Chekhov's "The Bet," Western Literature, p. 398; Pirandello's "War," Insight, p. 169; Malamud's "A Summer Reading," American Literature: Themes, p. 216).

14. After reading Heart of Darkness, propose reasons why Marlowe fostered the following illusions, when he knew the reality of the situation: (a) Marlowe's great influence in Europe, (b) Kurtz' goodness.

15. Discuss critically whether the Captain in The Secret Sharer, in identifying himself with Leggart, is suffering from an illusion or, in reality, a "double."

16. Having read a mystery or horror story or viewed a horror film, propose reasons for the popularity of this type of art in which the reader or audience seems to enjoy being frightened by illusion.

17. After viewing a film such as Why Man Creates, formulate a hypothesis about the relationship between man's quest for identity and his desire to create illusory effects.

18. Having attended a circus, a magic show, or watched television commercials, propose reasons for P. T. Barnum's remark: "There's a sucker born every minute."

19. In a small group brainstorming session, propose reasons for man's susceptibility to illusion and self-deception in his quest for identification and fulfillment. In a large group accept or reject these reasons.

F. Optional activities for Objective A. The student will investigate theories of reality and illusion.

1. Investigate the historical development of metaphysics (the branch of philosophy concerned with distinguishing reality from illusion). Make a time chart on which you record the important men and ideas.

2. Investigate theories about illusion and reality held by psychologists, psychiatrists, actors, hypnotists, clowns, and magicians.

3. Make a questionnaire for young children in which you test their illusions about such things as high school, age, natural phenomena, marriage, parenthood, geographical distances, time. After administering the questionnaire, report the results.

4. Having read contemporary selections in which a young hero faces severe mental conflicts, recognize the role of the unconscious in forming concepts of reality or illusion (e.g., I Never Promised You a Rose Garden, David and Lisa, The Promise, Catcher in the Rye, A Separate Peace).

5. Having investigated the stream-of-consciousness technique as a literary device intended to recreate inner reality, examine the use of the technique in selections such as Aiken's "Silent Snow, Secret Snow," in Encounters, p. 260, Joyce's Portrait of the Artist as a Young Man, Woolf's To the Lighthouse, Faulkner's The Sound and the Fury, Bierce's "Occurrence at Owl Creek Bridge."

6. Make a notebook of advertisements which advocate the use of illusion or magic to attain a particular goal (e.g., the use of Miracle Whip's Dream Vacations, The Great Imposters (synthetic gems), Diamonds Are Forever). Label each advertisement with a descriptive sentence.

7. Make a collage illustrating theories concerning reality and illusion, such as time and space, the subconscious mind.

8. Having investigated theories relating to the illusory nature of time, and reading the Time essay "The Meaning of Nostalgia," cite evidence for classifying nostalgia as a form of illusion.

9. Investigate these film techniques as ways of presenting reality: split-screen image, simultaneous images, aerial photography, underwater photography, extreme slow-motion, time-lapse photography, freeze-frame shots, micro-photography, stroboscopic photography, telescopic photography.

10. Having investigated film techniques used to create illusions, recognize these techniques in selected films and explain them to the class (e.g., Why Man Creates, The Searching Eye).

11. Prepare for the class a brief, spontaneous "happening," after which the class reports what they saw and heard. Compare accounts of the happening.

12. After investigating concepts of reality held by philosophers such as Plato, Aristotle, Berkeley, Hume, Locke, Russell,

Whitehead, Fichte, Huxley, Fromm, Watts, Tillich, and Sartre, compare their views.

13. Having investigated theories of reality and illusion held by philosophers and scientists in 5th century Athens (e.g., Plato, Aristotle, Protagoras), and modern philosophers and scientists (e.g., Russell, Whitehead, Erikson, Piaget), compare their views.

14. Having investigated the concept that the universe is a kind of supermind and man is, in reality, a part of its ideas or dreams, relate this concept to selected literature (e.g., Fichte, Hegel and Twain's "The Mysterious Stranger," Calderon's Life Is a Dream, and Beckett's Endgame. See Montage).

15. Having read books such as Huxley's Literature and Science, relate scientific theories of reality to science fiction.

16. After investigating theories about the physiological conditions, sensory perceptions, and psychological states of mind of human beings faced with immediate danger, apply these theories to selected literary passages dealing with reality and illusion: e.g., Red Badge of Courage: (a) "It seemed to the youth that he saw everything. Each blade of the green grass was bold and clear. He thought that he was aware of every change in the thin, transparent vapor that floated idly in sheets. The brown or gray trunks of the trees showed each roughness of their surfaces... His mind took a mechanical but firm impression, so that afterward everything was pictured and explained to him, save why he himself was there." (b) "The youth in this contemplation was smitten with a large astonishment. He discovered that the distances, as compared with the brilliant measurings of his mind, were trivial and ridiculous. The stolid trees... seemed incredibly near. The time, too, now that he reflected, he saw to have been short."

17. Having investigated the tenets of Surrealism, compare a Surrealist's emphasis on dreams to literature in which dreams play an important part (e.g., Dali's art to The Wasteland, Rime of the Ancient Mariner, Metamorphosis, Life Is a Dream).

18. Having investigated attempts to bring together media using all the senses (e.g., Scriabin's efforts to blend music, colors and odors in Mysterium, 3-D movies, psychedelic films and rock music), relate these efforts to theories of reality and illusion.

19. After taking a friend on a blind walk, generalize about the relationship of sense perception to one's notion of reality.

20. Conduct an experiment in which you blindfold several class members and have them verbally describe familiar and unusual objects they touch. With the class, create theories about the relationship of sensory impressions to our notions of reality.

21. Analyze statements on the nature of historical writing before discussing critically (a) ways to eliminate or minimize misconceptions in composing history, (b) the necessity for many types of "histories": (1) "...history is an idealized composition of elements selected by the historians according to their personal feelings, sympathies, antipathies, aspirations and opinions, preventing one from making use of this idealized composition, which keeps on moving, while its elements remain scattered and unruly." Pirandello, "A Character in Distress," Insight, p. 177. (2) "Individuals must have supposed that they were cutting the letters of their names deep into everlasting tablets of brass, or enshrining their reputations forever in the hearts of their countrymen, while, as to fact, the affair would appear in printed reports under a meek and immaterial title." Red Badge of Courage. (3) "The difference between 'an historical event' and a 'dramatic event' is well illustrated by the

stories of the Stevens Party and the Donner Party... The Donner Party is of negligible importance historically, but the story has been...published and republished because of its dramatic details of starvation, cannibalism, murder, heroism, and disaster." Stewart's "The Smart Ones Got Through," American Literature: Themes, p. 25. See film: Black History: Lost, Stolen, or Strayed, Part 2.

22. Having investigated explanations of the phenomena below, formulate hypothesis about the reality of their existence: (a) mirages, (b) flying saucers, (c) poltergeist, (d) hallucinations, (e) auras, (f) referred pain, (g) ESP, (h) faith healing, (i) hypnosis, (j) delayed image photography, (k) déjà vu.

23. Having read books about psychic phenomena (e.g., poltergeist, Spiritualism, seances, psychics, possession by demons, and faith healers such as Edgar Cayce), discuss critically these phenomena as reality or illusion.

24. Discuss critically the following theories concerning the "Reality" of fictional characters or episodes: (a) Dr. Fileno in Pirandello's "A Character in Distress," Insight, p. 174: "Nobody understands characters better than you; nobody knows better than you do that we are live beings, more alive than those of flesh and blood; perhaps less real, but more true... You are well aware that nature uses the human imagination to carry on her creative work..." (b) Coleridge's "willing suspension of disbelief" (c) "The novel blots out external reality by substituting a more or less consistent mock reality which has sufficient 'stuff' to stand between reader and reality." Caudwell in A Modern Book of Esthetics, p. 155.

25. After investigating various artistic theories concerning a "hero's" attitudes toward illusion and reality (e.g., Aristotle's tragic hero, the Byronic hero, the Hemingway hero, the James Bond hero, Charles Atlas hero, anti-hero), discuss critically the following description of the

"existential hero": "He is obliged to become worthy of his existence, and his worthiness derives from his confrontation with his situation, no matter how disenchanting, no matter how difficult and frustrating... Clearly, to strip away illusions in order to uncover the truth is inevitably a painful process, but when man faces the truth of his existence and does react, then he is a real hero of our time." (The Existential Imagination, p. 31.) Compare Mailer's "The Existential Hero," Man in the Expository Mode, 6.

26. Having investigated the use of masks in art, drama, and social situations (e.g., masked balls, Halloween), discuss critically the relationship between masks and man's search for identity.

27. Having investigated cinema verité, discuss critically its success in capturing reality.

28. In The Doors of Perception, Huxley said that drugs remove a barrier between reality and man's mind. Discuss critically Huxley's statement in relation to the use of drugs in literary selections such as Alice in Wonderland, Brave New World, Stranger in a Strange Land, "Chicken Hawk's Dream," Man in the Fictional Mode, 4.

G. Optional activities for Objective B. The student will recognize the role language plays in man's formation of concepts of illusion and reality.

1. Investigate the terms "intensional and extensional meaning" as semanticists apply them to metaphysics. (See Hayakawa in Advanced Composition.)

2. Examine the illusory nature of language in (a) structural ambiguities such as "dull boy's knife," "We watched the ships (ship's) sail." (b) double entendres or puns. (See "Test Your Creativity," in Science Digest, Sept., 1970.)

3. Having investigated case studies of disturbed people suffering from delusions, hallucinations, or other deviations from reality, report on differences in speech patterns of the same people in "normal" and "disturbed" states. Examine selected literature such as Dr. Jekyll and Mr. Hyde for evidence that an author depicts a language difference.

4. Analyze an author's use of language to create the illusion of reality when describing an imaginary person or place (e.g., hell in No Exit, Paradise Lost, Dante's Inferno; Jennie in Portrait of Jennie). Compare the use of language in these selections to a description of an actual place or person in a newspaper story.

5. Having investigated methods of using verbal and nonverbal language to mask or manipulate reality, apply this knowledge to write a skit for the class. (See Body Language, Games People Play.)

6. After reading Chapter 3 "Procedures and Rituals" in Games People Play, discuss critically the relationship between language rituals and reality. (See also Chapters 15 and 16 in Language and Systems.)

7. Discuss critically how the rhetoric used by characters creates illusions for other individuals (e.g., Kurtz' "magnificent eloquence" in Heart of Darkness; Sergius' talk of "the higher love" in Arms and the Man; Newspeak in 1984; the "loud soldier" in Red Badge of Courage; the fat man in Pirandello's "War," Insight, p. 169).

8. After examining the nature of advertising language in a variety of magazines (e.g., Ladies Home Journal, Wall Street Journal, National Observer, True Confessions, Glamour, Popular Confessions, Ingenue, Life), draw inferences about the advertiser's estimate of the susceptibility to illusion of different types of readers.

9. Interview foreigners, especially those from the East, to discover their definitions and viewpoints of reality and illusion. Find correlations in the literature of the East (e.g., Siddhartha or The Prophet). Inquire about their estimation of Americans as realists or romantics.

H. Optional activities for Objective C. The student will analyze literary selections which reveal man's capacity for accepting reality or illusion.

1. Having investigated the meanings of the terms hallucination and illusion, find examples of each in literature using selections such as The Rime of the Ancient Mariner, Macbeth.

2. After examining selections in which point of view determines the difference between illusion and reality (e.g., Saki's "The Open Window," Encounters, p. 472, Calderon's Life Is a Dream, Twain's "The Mysterious Stranger," Hawthorne's "Young Goodman Brown," American Literature: Themes), tell the story from a viewpoint other than that used in the selection.

3. After examining selections in which mythical territory was created as setting, identify (a) realistic details giving the illusion of reality, (b) characters who hold illusions, (c) characters who face reality. Cite evidence for each of the above. (See Faulkner, Tolkien, E. A. Robinson, E. Masters, Al Capp.)

4. Investigate the use of illusion and reality in 19th century American writing called "scientific romance." (e.g., in Hawthorne, Melville, Twain, Poe, Crane, et al. See Franklin's Future Perfect.)

5. After investigating the background of several science fiction writers, estimate their capability to use realistic scientific details (e.g., H. G. Wells, Jules Verne, Isaac Asimov, "Philip Latham," "Don A. Stuart," "John Taine," George O. Smith, Arthur C. Clarke).

6. Illusion and deception are associated with witches, wizards, and warlocks. Examine the relationship between reality and illusion and references to witches, wizards, or warlocks in selections such as Miller's The Crucible, Updike's "Should Wizard Hit Mommy?" in American Experience: Fiction, Shirley Jackson's Witchcraft at Salem.

7. Having read selected literature based on actual crimes, investigate the background of the events to see how well the author captured reality in his transformation of real events into a work of art (e.g., Dreiser's An American Tragedy; Wright's Native Son, Capote's In Cold Blood). Identify the illusions held by the participants in the crimes.

8. Investigate the life and work of writers whose work reflects experiences far removed from the everyday reality of ordinary men (e.g., William Blake, W. B. Yeats, John Bunyan, Poe, Neitzsche, Thomas de Quincey, Dante Rosetti, Coleridge, Kierkegaard).

9. Find evidence that some characters in the same selection may have a greater capacity for illusion than others (e.g., Red Badge of Courage, Heart of Darkness, The Cocktail Party, The Matchmaker, The Little Foxes, The Glass Menagerie in American Experience: Drama).

10. Examine passages in Red Badge of Courage in which Henry Fleming envisions his fellow soldiers as "monsters," distorted, gigantic shapes, shadows, snakes, beasts. Draw a surrealistic picture to depict Henry's visions.

11. Examine examples of absurdist drama to recognize the distortion of reality in setting, action, or language by which the author attempts to present a truth about life (e.g., "The Sandbox," American Experience: Drama; "Act without Words," Man in the Dramatic Mode, Bk. 5).

12. Having identified illusions or self-deceptions in a short play, present the play to the class with appropriate

explanations (e.g., Ionesco's "The Leader," Saroyan's "The Great American Goof," Hughes' "Soul Gone Home," Beckett's "Act without Words" all in Man in the Dramatic Mode, Bk. 5).

13. Given a list of possible story plots, write a story that emphasizes either illusion or reality.

14. Write a short story using viewpoints of several characters. Add a commentary that discusses the degree of reality in each character's story.

15. Having examined literary selections which reveal man's capacity for illusion, illustrate a variety of selections with pictures from magazines or original efforts, classifying each illustration according to the type of illusion (e.g., illusion of love, politics, agelessness, time, social classes, and others).

16. Conduct a "computer match" for the class by preparing a questionnaire which seems to measure an individual's personality as a romantic or a realist. Have the "matches" compare and discuss their answers on the questionnaire.

17. Prove that Bluntschli in Arms and the Man is either (a) a romantic, (b) a realist, or (c) both. Relate the following quotation: "Arms and the Man is rounded off not by 'the disenchantment of Raina and Sergius but [by] the discovery that Bluntschli the realist is...an enchanted soul whom nothing will disenchant. He has destroyed their romanticism but is himself incurably romantic." (Eric Bentley, The Making of a Dramatist 1892-1903)

18. Having read a selection in which an idealist or romantic suffers because he does not give up the pursuit of his illusions to face reality (e.g., The Great Gatsby, Don Quixote, Death of a Salesman), generalize about the significance of his refusal to give up the illusions.

19. Analyze the contrast between reality and illusion in selections which show boys parodying adult life (and its cruelties) in their imaginative activities (e.g., Crane's Whilomville Stories, Golding's Lord of the Flies, Twain's Huckleberry Finn, Hughes' High Wind in Jamaica, March's The Bad Seed).

20. A change of identity attributed to an occult phenomenon called "possession" causes the illusion of one person appearing to be another. Investigate scientific and religious explanations of possession and relate these explanations to selected literature (e.g., The Dybbuk, The Crucible, The Exorcist. See also William James, Jung, The Bible, the Cabala).

21. Analyze changes in characters who recognize their self-deception or illusions during the course of events (e.g., Kurtz in Heart of Darkness, Celia in The Cocktail Party, Bigger in Native Son, the boy in "A Time of Learning," Encounters, p. 317).

22. After reading selected works, make a chart that shows gradations of consciousness of reality. Place characters on this reality-line; justify your placement (e.g., I Never Promised You a Rose Garden; Paton's "Ha'penny," Encounters, p. 356; Aiken's "Silent Snow, Secret Snow," Encounters, p. 369; Henry Fleming Red Badge of Courage; Poe's "William Wilson," American Literature: Themes, p. 143).

23. After studying an author's techniques in works in which illusion and reality seem to blend together almost inseparably, apply your knowledge of these techniques and write an original story (e.g., Kafka's Metamorphosis).

24. Having read Langston Hughes' poem "A Dream Deferred" and Lorraine Hansberry's play A Raisin in the Sun, discuss critically the question: Is a dream deferred a reality or an illusion? Cite evidence from the selections to support your views.

25. Discuss critically selected literature in which the author depicts a Utopian ideal as the perfect reality (e.g., Plato's Republic, More's Utopia, Butler's Erehwon, Swift's Gulliver's Travels, Hilton's Lost Horizon).

26. Discuss critically the following statement by one of Aldous Huxley's characters: "One has a right to be six foot nine inches high. Why hasn't one the right to a mind that can't be content with the surface-life of appearances?" Then find the line in context and discuss the author's intent (Calamy in Those Barren Leaves). See The World of Aldous Huxley.

27. Discuss critically the relationship of the following stanza from "The Hollow Men" (American Literature: Themes, p. 646): "Between the idea/And the reality/Between the motion/And the act/Falls the Shadow/For Thine is the Kingdom" to the theme of reality versus illusion.

28. After investigating the prophetic quality of Jules Verne's work (e.g., A Trip to the Moon, Twenty Thousand Leagues under the Sea), discuss critically his statement: Anything one man can imagine other men can make real."

I. Optional activities for Objective D. The student will compare the use of illusion and self-deception to show humorous or tragic consequences in man's quest for identification and fulfillment in works by a variety of authors.

1. After examining the personalities of characters in Arms and the Man, write an original dialogue in which several characters discuss their definitions and viewpoints of illusion and reality (e.g., Raina, Bluntschli, Sergius, Louka). Predict which views could lead to tragic consequences.

2. Investigate the clown in art, music, literature, theatre, and the circus as a synthesis of comic and tragic qualities (e.g., the opera Pagliacci; a traditional figure such as (1) the Court Jester, (2) the French Pierrot, (3) Toby

in tent theater, (4) English pantomimist; famous clowns such as Emmett Kelley; the play A Thousand Clowns; Fellini's film Clowns; rock musical Godspell; Picasso's clowns; Seurat's circus paintings).

3. Compile a notebook of pictures, cartoons, clippings from newspapers or magazines which illustrate man's capacity for illusion or self-deception. Classify the items as humorous or tragic. In a caption for each describe the illusion.

4. Draw or find cartoons or comic strips in which illusions or self-deceptions are presented in a humorous way. Explain the relationship between the illusion and the humorous response. Describe a point of view from which the illusion would not be funny.

5. Compare a legendary, unreal, or fantasy character whose deceptions cause humorous or pleasant consequences to one who causes tragic consequences (e.g., Peter Pan, Till Eulenspiegel, Robin Hood, Hobbits in Lord of the Rings, compared to Dracula, Rasputin, Mephistopheles).

6. Compare the use of animals in literature to depict either humorous or tragic consequences (e.g., Dr. Doolittle, Mickey Mouse, Archy and Mehitabel compared to Metamorphosis and Animal Farm).

7. After reading plays by Samuel Beckett, analyze the mixture of humor and tragedy in characters' quest for identification and fulfillment. Relate the following quotation to your analysis: "A Beckett protagonist is always in conflict with objects around him, for only he himself has reality, and even that reality comes into question... Every Beckett character... is on a quest for himself; for Beckett, however, the quest is not tragic, but comic, the hopeless quest for a self that the protagonist knows cannot be recovered. His seekers are merely playing out what they know to be the comic game of existence."--The Existential Imagination.

8. After reading both Hamlet and Rosenkrantz and Guildenstern Are Dead, examine the motifs of deception and illusion in each play. Compare the results of the deceptions and the reversed consequences from one play to the other.

9. Apply Shaw's description of the Byronism of Sergius in Arms and the Man to would-be heroes in other works: "By his brooding on the perpetual failure, not only of others, but of himself, to live up to his imaginative ideals, his consequent cynical scorn for humanity, the jejune credulity as to the absolute validity of his ideals, and the unworthiness of the world in disregarding them, his wincings and mockeries under the sting of the petty disillusions."

10. Discuss critically the theme of illusory love and real love and the consequences of each in comedies such as Arms and the Man, School for Scandal, Midsummer Night's Dream, Schulman's "Love Is a Fallacy," American Literature: Themes, p. 309.

11. Having read selections by Aldous Huxley, discuss critically his quote from the introduction to The World of Aldous Huxley: "Everyone's a walking tragedy and a walking farce at the same time. The man who slips on a banana skin and fractures his skull describes against the sky as he falls, the most richly comic arabesque."

J. Optional activities for Objective E. The student will propose reasons for man's susceptibility to illusion and self-deception in his quest for identification and fulfillment.

1. After reading psychological studies of real people who indulge in fantasies and illusions, make a pseudo case study of the backgrounds of literary characters who have illusions to see if there are common factors or influences.

2. After reading a book such as Machiavelli's The Prince, All the King's Men, The Greening of America, examine the techniques sometimes used by politicians to gain power through illusion. Identify reasons for the susceptibility of people to accept these illusions.

3. Prepare a magic act, puppet show, special effects film, light show, or pantomime to illustrate man's ability to create illusory effects. Propose reasons for man's enjoyment of these art forms.

4. Make a collage illustrating man's susceptibility to illusion and self-deception.

5. After reading stories about the Yankee peddler, the drummer, traveling salesman, the medicine man, and the sales representative, suggest reasons for the magic and glamour that people have seen in them or in their products (e.g., O. Henry's "Jeff Peters as a Personal Magnet," American Literature: Themes, p. 273; Melville's "The Lightning Rod Man"; Death of a Salesman; film *Adland Revisited).

6. Analyze the relationship between the tremendous sums spent on vitamins, tonics, patent medicines, "cures" for cancer or arthritis, Indian remedies, and charms to illusions held by people today.

7. After examining attempts of satirists to expose man's susceptibility to self-deception and illusion, propose reasons for this susceptibility (e.g., in Gulliver's Travels, Animal Farm, Waugh's The Loved One, Twain's "The Story of the Good Little Boy," Encounters, p. 322; Shaw's Arms and the Man, Thurber's fables).

8. Having investigated exposed hoaxes, propose reasons for the perpetration of the hoax and for the public's being fooled by it (e.g., The Spectra Hoax, MacDougall's Hoaxes; film The Great Imposter).

9. Having investigated the principles of illusion in witchcraft and satanism, propose reasons for its current popularity.

10. Having read selections such as 1984 and Lost Horizon, propose reasons for some characters viewing the "utopian" aspect of their life as unreal, while others accepted it as a perfect society.

V. STUDENT RESOURCES

A. State-adopted textbooks

Adventures in English Literature. Classic Ed. Adventures in Literature Series. New York: Harcourt, Brace & World, 1968.

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B. Non-state-adopted supplementary materials

1. Textbooks

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VI. TEACHER RESOURCES

A. Textbooks

See student listing.

B. Professional books and periodicals

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C. Films available at county level

"A"	1-05809
Black History: Lost, Stolen, or Strayed. CBS. 27 min. C.	1-31629
Cherry Orchard, The: Comedy or Tragedy, Pt. 2.	1-31801
Cherry Orchard, The: Chekhov Innovator of Modern Drama, Pt. 1	1-31799
Children's Fantasies. McGraw-Hill. 20 min. B&W.	1-10027
Conscience of a Child, The. Indiana U. 25 min. B&W.	1-31320
Developing Imagination. Coronet. 10 min. B&W.	1-00182
Doctor's Dilemma, The. TFC. 12 min. C.	1-11830
Does It Matter What You Think? BIS. 15 min. B&W.	1-10119
Doll's House, A, Pt. 1--The Destruction of Illusion. Modern Drama Series. EB. 32 min. C.	1-40131
Doll's House, A, Pt. 2--Ibsen's Themes. Modern Drama Series. EB. 28 min. C.	1-31803
Don't Be a Sucker. United World. 20 min. B&W.	1-10124
Don Quixote. Heritage. 10 min. B&W.	1-00019
Eye of the Beholder, The. Reynolds. 30 min. B&W.	1-30023
Facing Reality. McGraw-Hill. 12 min. B&W.	1-00166
Gateways to the Mind, Pt. 1. So. Bell. 30 min. C.	1-30718
Gateways to the Mind, Pt. 2. So. Bell. 30 min. C.	1-30719
Hamlet: What Happens in Hamlet. EBEC. 30 min. C.	1-30883
How to Judge Facts. Coronet. 12 min. B&W.	1-00178
How to Observe. Coronet. 10 min. B&W.	1-00514

Huckleberry Finn: Huckleberry Finn and the American Experience. EBEC. 26 min. C.	1-31092
Huckleberry Finn: The Art of Huckleberry Finn. EBEC. 25 min. C.	1-31094
Human Brain, The. EBEC. 11 min. B&W.	1-03060
Humanities, The: Our Town and Our Universe. EBEC. 30 min. C.	1-30860
Humanities, The: Our Town and Ourselves. EBEC. 30 min. C.	1-30863
Humanities, The: The Theatre: One of the Humanities. EBEC. 30 min. C.	1-30869
Humanities, The: What They Are, and What They Do. EBEC. 30 min. C.	1-30866
Keller, Helen. Wolper. 26 min. B&W.	1-31564
LSD: Insight or Insanity? Bailey. 28 min. C.	1-31731
Macbeth: The Politics of Power. EBEC. 30 min. C.	1-30889
Matthew Brady: Photographer of an Era. Jacobs, Lewis. 12 min. B&W.	1-05525
Mystery of Time. MIS. 40 min. C.	1-40017
Occurrence at Owl Creek Bridge, An	1-31808
Optical Illusions. McGraw-Hill. 10 min. B&W.	1-01860
Overture. Contemporary. 10 min. B&W.	1-05174
Personality and Emotions. EBEC. 13 min. B&W.	1-10045
Person to Person Communication. McMurry-Gold. 13 min. C.	1-10063
Photographer, The. UW. 30 min. B&W.	1-31355
Propaganda Techniques. Coronet. 10 min. B&W.	1-00308
Red Balloon,The. Brandon. 35 min. C.	1-40015
Rediscovery: Collage. ACI Prod. 15 min. C.	1-13250
Reflections on Time.	1-31897
Rembrandt, Van Rijn: A Self Portrait. 27 min. C.	1-30809
Rembrandt: Poet of Light. IFB. 13 min. B&W.	1-11687
Rembrandt: Painter of Man. Coronet. 19 min. C.	1-11688

Russell, Bertrand: Discusses Philosophy. Coronet. 14 min. B&W.	1-12475
Russians, The: Insights Through Literature, Pt. 1. McGraw-Hill. 27 min. B&W.	1-21491
Russians, The: Insight Through Literature, Pt. 2. McGraw-Hill. 27 min. B&W.	1-31493
Sandburg, Carl. EBEC. 14 min. B&W.	1-30992
Sandburg, Carl: Discusses His Work. EBEC. 14 min. B&W.	1-12473
Sculpture from Life. Allan-Moore. 10 min. C.	1-04131
Senses, The (A. I. B. S., Part 4, No. 10). McGraw-Hill. 28 min. C.	1-30413
Sense Perception (The Wonder of the Senses), Pt. 1. MIS. 27 min. C.	1-30024
Sense Perception (The Limitations of the Senses), Pt. 2. MIS. 28 min. C.	1-30025
Senses of Man, The.	1-13713
Shaw, George Bernard. Brandon. 20 min. B&W.	1-12474
Shaw's Pygmalion. TFC. 18 min. B&W.	1-11831
Short Vision, A.	1-00702
Story of Time. Cornell FMC. 10 min. B&W.	1-05582
Symbolism in Literature. Sigma. 16 min. C.	1-11785
There Were Two Doctors. Simmel-Mes. 18 min. C.	1-12210
Time and Clocks. MLA. 27 min. B&W	1-30224
Time-Lapse Photography. IFB. 10 min. C.	1-04276
Van Gogh, Vincent. Coronet. 20 min. C.	1-12501
Van Gogh: From Darkness into Light. Coronet. 20 min. C.	1-11685
Visit with Darius Milhaud, A. Creative. 35 min. C.	1-31007
What Is a Painting? On Film. 22 min. C.	1-30807
What Is Modern Art? Reithof. 20 min. C.	1-11628
Wright, Frank Lloyd. EBEC. 30 min. B&W.	1-30994
Yankee Painter, The: The Work of Winslow Homer. 26 min. C.	1-30808

Yeats, W. B.: A Tribute. Brandon.
23 min. B&W. 1-11815
Young Performers, Pt. 2. So. Bell.
22 min. B&W. 1-30826
Your Amazing Mind. 1-10378
Why Man Creates. Pyramid, 1968.
25 min. C. 1-30758

D. Slides available at county level

Impressionistes, Les. 18 (2x2). C. 5-70010
Romanticists and Realists, 19th Century.
19 (2x2). C. 5-70012
Stage Sets: 20th Century, Pt. 1.
19 (2x2). C. 5-20162
Stage Sets: 20th Century, Pt. 2.
19 (2x2). C. 5-20163
Twentieth Century Sculpture.
30 (2x2). C. 5-20159
Vincent Van Gogh. 25 (2x2). C. 5-20115

E. Records available at county level

Afternoon of a Faun. RCA Victor. 1-12 in.
78 rpm. Debussy. 4-40298
Eliot, T. S.: Reading Poems and Choruses.
1-12 in. 33 1/3 rpm. Houghton Mifflin. 4-40066
Fetes (Festivals). Eld. Gt. Mus. 1-12 in.
78 rpm. Debussy. 4-40588
Nuages (Clouds). Eld. Gt. Mus. 1-12 in.
78 rpm. Debussy. 4-40586
Prelude of the Afternoon of a Faun. Wld.
Gt. Mus. 1-12 in. 78 rpm. Debussy. 4-40587
Suite from Petrouchka. Columbia. 2-12 in.
78 rpm. Stravinsky. 4-40114
Till Eulenspiegel's Merry Pranks. RCA
Camden. 1-12 in. 33 1/3 rpm. Strauss. 4-40030

F. Films for rental or purchase

Act without Words. Pyramid. 10 min. C.

Acting Comes of Age. NET. Ind. U.* 30 min. B&W. (Realism of theater; methods of Stanislavsky with scene from Under the Gaslight).
Ad-Land Revisited. NET. Ind. U.* 29 min. B&W.
American Folk Art. NBC. Ind. U.* 24 min. C. (Explains motivations of advertising, womanhood, life death, and patriotism).
Art as Communication. NET. Ind. U.* 29 min. B&W.
Art Today. NET. Ind. U.* 29 min. B&W. (Influences of war, mechanizations, anxiety, insecurity, speed and motion).
Billy Liar. Walter Reade 16. 96 min. B&W.
Composers: Electronic Music. NET. Ind. U.* 30 min. B&W.
Chagall. Flagg. Ind. U.* 26 min. C.
Composition in Blue, Oscar Fischinger, Creative Film Society. 4 min. C.
Daydreamer, The. Ideal. 98 min. C.
Death of a Salesman. Ideal. 111 min. B&W.
Drama--The Twentieth Century. NET. Ind. U.* 30 min. B&W.
Freud: The Hidden Nature of Man. LCA, 1970. FSU** 28 min. C.
Grapes of Wrath. Bailey, 1967. U. of Ill.*** 28 min. C.
Great Imposter. Swank. 112 min. B&W.
Hangman. Contemporary, 1964. U. of Ill.*** 11 min. C. (Animated surrealistic drawings interpret Maurice Ogden's allegorical poem).
Homage to Rodin, Herbert Golden, Pyramid. 19 min. C.
Influence of Science on American Art. NET. Ind. U.* 29 min. B&W.
Irving Lee: What Is a Good Observer. NET. Ind. U.* 30 min. B&W.
Irving Lee: Why Do People Misunderstand Each Other? Ind. U.* 30 min. B&W.
Lost Horizon. Ideal. 130 min. B&W.
Magician, The. Kinetic Arts. 12 min. C.
Midsummer Night's Dream, A. Ideal. 120 min. C.
Music and Effects: Sound for Illusion. NET. Ind. U.* 29 min. B&W.
Night on Bald Mountain, Alexander Alexeieff, Claire Parker. Contemporary. 8 min. B&W.

1914-1942, The Loss of Innocence. Ind. U.* 30 min. B&W.
Paul J. Tillich, Pt. 1. NET. Ind. U.* 29 min. B&W.
Moonbird. Hubley; Storyboard. Ind. U.* 10 min. C. (Experimental; semi-abstract animation).
Psychoanalysis. NET. Ind. U.* 30 min. B&W.
Realism. NET. Ind. U.* 29 min. B&W.
Science Fiction. NET. Ind. U.* 30 min. B&W.
Searching Eye, The. Saul Bass. Ind. U.* 17 min. C. (Factual, fantasy worlds through highspeed, closeup, underwater, aerial, stroboscopic techniques).
Sentence Is Life, The. NET. Ind. U.* 30 min. B&W.
This Is Edward Steichen. Ind. U.* 25 min. B&W.
Time Painting. Vassar Col; Ind. U.* 29 min. C. (Explains new art form developed by Lewis Rubenstein: continuous scroll paintings designed to be seen through special viewing frames to accompaniment of Bartok, Copland, etc.).
Truman Capote, the Non-Fiction Novel. NET. Ind. U.* 30 min. B&W.
Two Surrealist Galleries. NET. Ind. U.* 29 min. B&W.

ADDRESSES OF FILM DISTRIBUTORS

*Indiana University Film Rental
Audio Visual Center
Bloomington, Indiana 47401

**Media Center, F.S.U.
Tallahassee, Florida 32306 or
phone 914-599-2820

***Visual Aids Service
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University of Illinois
Champaign, Illinois 61820

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St. Louis, Missouri 63166

Pyramid Films
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Miami, Florida 33132

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New York, New York 10016

Creative Film Society
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Van Nuys, California 91405

Kinetic Arts
155 Universal City Plaza
University City, California 91608

Contemporary Films
330 West 42 Street
New York, New York 10036

G. Filmstrips, slides, tapes, cassettes for purchase

Carter, Gladys, ed. Rise of Realism: American Literature Series. 1 filmstrip, 1 record.

Corwin, Sylvia. Meet the Artist Series: Listening Library.
Vol. I Life and Work of Vincent Van Gogh.
1 filmstrip, 1 record.
Vol. II Life and Work of Rembrandt. 1 filmstrip, 1 record.
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1 double filmstrip, 1 record.
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1 double filmstrip, 1 record.
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Gatsby: The American Myth. Thomas S. Klise Co. 1 filmstrip, 1 record.

John Steinbeck. Educational Dimensions Co. 1 C-sound filmstrip.

Music Appreciation Sets. Listening Library. 1 filmstrip, 1 record for each title.

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Novel in Literature, The. Listening Library. "The Search for a Truer Reality" (1890-1917). 1 filmstrip.

Reckless Years, The: 1919-1929. Guidance Association. 2 C. filmstrips, 2 records or 2 C. filmstrips, 2 cassettes.

Scott Fitzgerald. Thomas S. Klise Co. 1 filmstrip, 1 record.

Siviglia, Anne, ed. The Dumb Waiter. Warren Schloat Prod. 4 filmstrips, 2 records.

Sohn, David. Come to Your Senses: A Program in Writing Awareness. Scholastic Bk. 4 filmstrips, 32 B&W photos, 2 C. fold-out pictures.

Stravinsky's Firebird. Imperial Film Co. 1 filmstrip, 1 record or 1 filmstrip, 1 cassette.

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Word in Your Ear. Folkways. 1 record or 1 tape.

World Thinkers Series. Listening Library.
Sigmund Freud. 1 cassette.
Albert Einstein. 1 cassette.

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Imperial Film Co., Inc.
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Lakeland, Florida 33803

Thomas S. Klise Co.
Box 3418
Peoria, Illinois 61614

Educational Dimensions Co.
Box 146
Great Neck, New York 11023

Warren Schloat Prod., Inc.
Pleasantville, New York

H. Records for purchase

Frankel, Dr. Charles. Charles Frankel Discusses Philosophy, Contemporary Moral Philosophy, No. 6. Academic Recording Institute. 1 record. 12 in. 33 1/3 rpm.